

pp. 77-79. A song, "In Phyllis all vile jests are met," with music by Giovanni Draghi, is in *Choice Ayres and Songs*, The Fourth Book, 1683. Langbaine (*English Dramatic Poets*, 1691, p. 19): This Play had the luck to be well receiv'd in the Town. Late April
DG

May 1682

COMMENT. On this date the officers of the Duke's Company and the King's Company entered into agreements to merge the two companies. For details, see Hotson, *Commonwealth and Restoration Stage*, p. 271; Fitzgerald, *A New History*, I, 154-58; and Nicoll, *Restoration Drama*, pp. 296-97. See also Langhans, "New Restoration Theatre Accounts," p. 122, for evidence that the union had been effectively made by 13 May 1682. See page 123 for evidence that the company probably acted continuously to 7 August 1682, then closed until early October. But see 10 August 1682. Thursday 4
[DL or DG]

THE CITY HEIRESS; or, Sir Timothy Treatall. See Late April 1682. Wednesday 17
DG
COMMENT. The Duke's Company. *The Loyal Protestant*, 20 May 1682: May 18. Yesterday his Excellency the Morocco Ambassador was entertain'd at His Royal Highness's Theatre with a Play, called, Sir Timothy Treat all. [See also *True Protestant Mercury*, 17-20 May 1682; Luttrell, *A Brief Relation*, I, 187; Wilson, "More Theatre Notes from the Newdigate Newsletters," p. 59.]

THE LIBERTINE DESTROYED. [By Thomas Shadwell.] *Cast not known.* Thursday 18
DG
COMMENT. The Duke's Company. *True Protestant Mercury*, 17-20 May 1682: On Thursday the Ambassador from the King of Bantam was entertained with a play called the *Libertine Destroyed* at the Duke's Theatre. [See also Luttrell, *A Brief Relation*, I, 187, and Wilson, "More Theatre Notes from the Newdigate Newsletters," p. 59.]

COMMENT. A poem—*To the Duke on His Return. Written by Nat. Lee*—was separately printed in 1682, and Luttrell's copy (Huntington Library) is dated 29 May 1682. Monday 29
DL
A note on the Folger Shakespeare Library copy states that the lines were spoken at the King's Theatre, but the date on which it was recited is uncertain. The poem has been reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 113-15.

VENICE PRESERVED. See 9 Feb. 1681/2. Prologue to *The Dutchess, On Her Return from Scotland*, Written by Mr Dryden. Epilogue to *Her Royal Highness, On Her Return from Scotland*, Written by Mr Otway. Wednesday 31
DG
COMMENT. The Duke's Company. The Prologue and Epilogue, printed separately, bear Luttrell's MS notations: At y^e Dukes theater at Venice preserv'd &c. Acted 31 May. 1682 (Huntington Library, with Luttrell's date of purchase, 1 June 1682). The Prologue and Epilogue are reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 108-10. The Newdigate newsletters disagree as to the play acted: 1 June 1682: Yesterday the D. of Y. came to town & went wth his Dutchess to y^e play called the Royallist (Wilson, "Theatre Notes from the Newdigate Newsletters," p. 80).

June 1682

CIRCE. [By Charles Davenant.] *Cast not known.* For a previous cast, see 12 May 1677. Saturday 10
DG
COMMENT. The Duke's Company. *The Loyal Protestant*, No. 166, 10 June 1682: London June 9. His Excellency the Bantam Ambassador . . . went yesterday . . . to

- Saturday 10* see the Green-Goose-Fair, and . . . was desired to go tomorrow to see a Play acted
DG at the Duke's Theatre, called *Circe*; which he accordingly intends to do.
- Saturday 17* EPSOM WELLS. [By Thomas Shadwell.] *Cast not known.* For a previous cast,
DG see 2 Dec. 1672.
 COMMENT. The Duke's Company. Newdigate newsletters, 17 June 1682:
 And the Mor. Emb^r . . . this day . . . took his leave of y^e Playhouse having seen
 Epsom Wells (Wilson, "Theatre Notes from the Newdigate Newsletters," pp. 80-81).
- Monday 26* COMMENT. On this day, L. C. 5/16, p. 83 (Nicoll, *Restoration Drama*, p. 10n)
 John Crowne's *The City Politiques* was banned.

July 1682

- Thursday 6* COMMENT. BM Egerton 1628, Diary of Edward Southwell: Saw the Morocco
[DL or DG] Ambassador at the Play.
- Saturday 8* THE EMPRESS OF MOROCCO. [By Elkanah Settle.] *Cast not known.* For a
DG previous cast, see 3 July 1673.
 COMMENT. The Duke's Company. Newdigate newsletters, 8 July 1682: The
 Bantam Emb^s . . . this afternoon took y^e leave of y^e playhouse the Emperesse of
 Morocco being acted (Wilson, Theatre Notes from the Newdigate Newsletters,"
 p. 81).
- Monday 10* COMMENT. The play is not known, but Powell spoke a Prologue there on this
Oxford date: The Prologue Spoken by Mr Powel at Oxford, July the Tenth. 1682. Luttrell's
 copy (Huntington Library) bears his acquisition date of 3 Aug. 1682. The Prologue
 is reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 126-27.
- Tuesday 18* COMMENT. The play is not known, but Mrs Moyle spoke an Epilogue: The
Oxford Epilogue Spoken by Mrs Moyle, at Oxford July the 18th. 1682. Luttrell's copy
 (Huntington Library) bears his acquisition date of 3 Aug. 1682. The Epilogue is
 reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 127-28.
- [DL or DG] COMMENT. On this date, L. C. 5/16, p. 101 (Nicoll, *Restoration Drama*, p. 10n)
 Nathaniel Lee's *The Duke of Guise* was banned. John Drummond to Marquis and
 Duke of Queensberry, 26 July 1682: Ther is a play hear to be acted that maks a
 great business, for the Duke of Munmuth has complained of it, and they say that
 notwithstanding it is to be acted sometime nixt weik. They call it the Duke of
 Guise, but in the play the true story is cheinged to the plott time hear (HMC,
 Buccleuch-Queensberry MSS., 1903, II, 108).
 Newsletter, 29 July 1682: A play by Mr Dryden, termed *the Duke of Guise*,
 wherein the Duke of Monmouth was vilified and great interest being made for the
 acting thereof, but coming to His Majesty's knowledge is forbid, for though His
 Majesty be displeased with the Duke yet he will not suffer others to abuse him
 (HMC, 15th Report, Part VII, 1898, p. 108).
 Newdigate newsletters, 29 July 1682: A play having been made [by] Mr
 Dryden termed y^e Duke of Guise supposed to Levell att the villifying the Duke of
 Monmouth & many other protestants & great Interest made for the Acting thereof
 but bringing to the knowledge of his Ma^{tie} the same was forbid for though his
 Ma^{ties} pleasure is to be dissatisfyed and angry with the Duke of Monmouth, yet
 hee is not willing that others should abuse him out of a naturall affection for him
 (Wilson, "Theatre Notes from the Newdigate Newsletters," p. 81).